1: Lattimore H-4 (no date) 1950 AI1 Sinkiang AI1

172 778 341 strengthened by twigs and beams. As might be expected with such building materials, the architecture is generally simple and undistinguished. A few structures rise twenty or thirty feet; some boast true arches and some have several stories. In general the models followed are Indian and Iranian. The three basic elements of every shrine, whether rock-cut or free-standing, are a square or circular cell, a large statue or symbol of Buddha, and a passage permitting processions to go completely around the Buddha image.

172 778 • 531 In addition to the central Buddha figure the temples were often decorated lavishly with other sculptured Buddhas, Bodhisattvas (beings destined to attain Buddhahood) goddesses, Lopakalas (guardians of the directions), and so forth. The statues ranged in dimension from slightly over life-size figures in almost full relief to small sitting Buddhas surrounded by aureoles which were used as decorative elements together with floral and leaf motifs. Commonly the figures were made of stucco or mud strengthened with reeds or straw at the core.

They appear to have been cast in molds, often with separate forms for face, hair, ears, arms, legs and other parts; then joined together and attached to the wall. Variations could be introduced in the facial expression in the finishing-off process before the statue was completely dry. Afterwards it was coated with a thin layer of clay or plaster, painted with water colors, and gilded with gold leaf. Although in many cases the pigments have been washed away or destroyed, all figures seem to have been originally touched up in this way. In some temples whole walls were covered with a succession of such statues but sculptural representations of scenes comprising more than one figure are rare.

172 778 532 Even more striking than the statues are the mural paintings. Almost every inner wall and ceiling is completely covered with frescoes. Large dramatic compositions depicting scenes in the life story of the Buddha or the various future Buddhas are framed in decorative bands and flanked, perhaps, by row upon row of seated Buddhas. Overhead vaults are filled in with stylized moun-

1: Lattimore H-4 (no date) 1950 AI1 Sinkiang AI1

172 778 532 or stencils; more typically the murals were sketched in with a free hand. A distinctive feature is the emphasis on outlines, which are almost invariably darkened and slightly thickened.

In addition to these sculptures and frescoes, there were found several examples of smaller arts. Particularly noteworthy are painted wooden panels which were deposited at the feet of Buddha statues as votive offerings. Some paintings on paper and on fabric appear to have been designed for the same purpose, or for temple banners. The illustrated Manichaean manuscript fragments found in Khocho are amazingly similar to the early medieval Christian book art.

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Among the wooden items are small reliquary caskets and statuettes, as well as carved ceiling beams, brackets, and other structural elements.

Woven or embroidered textiles seem to have been in large part imported into Central Asia from China, Persia, and other areas. Although Khotan was reputedly famous for its rugs, it is impossible to prove that any particular rug fragments are of Khotanese manufacture.

172 531 Among the various ruins the earliest period is represented by the secular dwellings at the Niya site, and by the stupas of Miran. Amid the shifting sands and scrub-covered cones in the desert north of the present village of Niya, Sir Aurel Stein was able to trace remains of a whole community. In addition to the ever-present stupa there were ancient houses, courtyards, cattlesheds, arbors, orchards, trellises, irrigation canals, and even a footbridge over the old river bed. Broken wooden posts rising above the gaunt earth proved to be the original supports of wattle and plaster walls of old residences.

Some houses of substantial size suggested that the occupants were men of position. From the drift-sand filling the floors of the rooms Stein was able to salvage fairly well-preserved wooden beams and brackets fallen from the ceilings, and fragments of furniture such as chair legs. These were carved with animals, rosettes, pots of leaves and other decorative motifs particularly characteristic of the Gandhara school of sculpture which flour-

1: Lattimore H-4 (no date) 1950 AI 1 Sinkiang AI 1

ished in the area of India's northwestern frontier in the first and second centuries after Christ. This art is often described as "late classical," or referred to as Graeco-Buddhist, since its content was Buddhist while the style was strongly affected by the Greek art of the Hellenistic (post Alexandrian) kingdoms of western Asia.

Stein also uncovered at Niya a large central hall with stuccoed walls still standing several feet high. These were decorated in tempera with a colorful design of floral scrolls and festoons. Coins and dated documents on wooden tablets indicated that the settlement was abandoned near the end of the third century A.D.

In the time of its prosperity Niya seems to have been included in the territory not of ancient Khotan but of the kingdom of Kroraina which stretched to the shores of the Lob lake. The rulers of Kroraina were probably most closely allied in culture and language with the Kushan kings of Gandhara and northern India; but in the Tarim Basin they came under Chinese hegemony. Ruins of a town called "Lou-lan" (the Chinese transliteration of *Kroraina*) were discovered by Sven Hedin near the edge of the old lake bed; and Aurel Stein found in the homes and shrines of Lou-lan carved woodwork of the same types as at Niya.

Further remains of the Kroraina realm are the third- and early fourth-century temples at Miran, where the earliest of the Central Asian wall paintings were found. The frescoes originally adorned the interior walls of two small domed shrines. Both were square structures on the outside and circular within, with a small stupa in the center. In each the passage around the stupa was decorated with a band of painted busts: youthful winged male angels in one shrine, garland-bearing lads interspersed with a great variety of cosmopolitan-looking men and women in the other. The upper wall and dome showed more conventional religious scenes such as Buddha preaching to a group of monks, and Buddhist legends.

In coloring, painting technique, and total effect, these Miran murals resemble amazingly the Hellenistic frescoes of approximately the same period which have been discovered at Fayum in Egypt and Dura-Europos in Syria. An inscription on the thigh

3: Skrine G-3 (1922-1924) 1926 All Sinkiang All

•531 Turning to more modern times, it must be confessed that Chinese Turkistan is poor in arts and crafts compared with other Muhammadan countries such as Persia, Turkey or Kashmir. The reason is not far to seek. In these latter countries the progressive decay of taste and craftsmanship which marked the nineteenth century has been delayed and in some cases arrested by the commercial enterprise of the West. Close contact with the markets of Europe and America has maintained or renewed the standard, both in quality and in quantity, of the carpets of Persia and Turkey, the ornamental metalwork of Isfahan, the shawls of Kashmir and many other fine products of Oriental craftsmanship.[1] The length and difficulty of the few trade-routes connecting the Tarim Basin with the rest of the world have prevented any such maintenance or renaissance of its arts and crafts, and little of artistic value is produced at the present day. As recently as the middle of last century, however, the old skill survived; and though during the twenty years which preceded the War, Jewish and Armenian dealers did not neglect the bazaars and pawnshops

[1] A striking instance of this is the case of the Persian carpet industry, which towards the end of last century was threatened with ruin as a result of the introduction of German aniline dyes. Modern Persian carpets began to acquire a bad name in the markets of Constantinople and New York for the crude and fugitive synthetic colours used. Had this process been allowed to continue, irreparable harm would have been done, for the secrets of the old vegetable dyes would have been lost. A generation of weavers would have grown up which knew not where to look for the old herbs nor how to decoct them when found. But action was taken in time. Under pressure from the foreign interests involved, the Persian Government imposed a prohibitive export duty on aniline-dyed carpets; the great Armenian and Levantine firms which supply the markets of the West co-operated, and the situation was saved. Nowadays the colours of a Persian carpet are as fast as in the days of Shah Abbas, and it is only necessary when bargaining for one to murmur disparagingly "*rang-i-jauhari*" or "*masnu'i*" (artificial dye) to cause the would-be seller to burst forth into a torrent of indignant protestations. No such measures, alas, have been taken by the Chinese, with the result that the carpet-weaving industry of Yurungkash, Lop and other villages in the Khotan district is hopelessly debased. Not only are the natural dyes used until thirty years ago forgotten, but the beautiful old flower-patterns are seldom used, being replaced by unspeakably hideous modern Chinese designs of mauve tigers and magenta teapots. Only one manufacturer, all honour to him, keeps to the designs and colour-schemes of Persia, and that is Mr. Moldovack, whom I have already mentioned. Even he cannot dispense with aniline, for most of the old vegetable dyes have disappeared.

3: Skrine G-3 (1922-1924) 1926 All Sinkiang All

of Kashgar, Yarkand, Khotan and even Keriya, it is still possible to pick up beautiful old carpets and ornamental metal-work, embroideries and other *objets d'art.*

In the course of some five years' service between Quetta and Kerman I had collected a number of specimens and acquired a little experience of the carpet-weaving industry of South-East Persia and Afghanistan, and I was therefore specially interested in the corresponding industry which had flourished for centuries at Khotan, or rather at Yurungkash and Lop near that town. Ninety-five per cent. of the specimens brought us were in bad condition, with the pile in many places worn right away, and we acquired only three of the genuine old Khotan flower-pattern rugs, together with about half a dozen pieces of more recent though still pre-aniline weave. Of the former the best, which measures 8 feet by 5 feet, is a fine specimen of the work of a hundred years or more ago. Its design is a most interesting mixture of Persia and China. The whole treatment—conventional flowers symmetrically arranged on a monochrome ground and enclosed in a broad-banded border—is unmistakably Persian; while the *besh gul* or five-rose *motif*, consisting of a straight stalk with three roses on one side and two on the other, though not (so far as I know) found in Persian or Turkish carpets, still belongs to the same *genre.* But many of the other details are Chinese, such as the wave- and key-patterns in the border and the *fleur-de-lis* interspersed in symmetrical groups of four among the roses.

The same blending of the Far with the Near East is found in the beautiful embroidery of Khotan, of which we picked up several good specimens. Here, too, scarcely anything that has been done within the last thirty or forty years is worth a second glance. The stitch chiefly used is the Turkish chain-stitch, which is not found in the embroidery of China Proper and is done with the *ilmek* or hooked needle of the Turki races. Some of the flowers, particularly the single sprigs, as well as the "feel" of the whole composition are Western. But the wave- and cloud-patterns, the butterflies and some of the flowers such as the purple iris, are definitely Chinese.

Apart from the silk needlework of Khotan, there is the gold and silver embroidery on velvet for which Kucha in the north has been famous for generations. The industry is still alive, though the materials are imported, the thread from India and the velvet from Russian Transcaspia. Women's indoor

3: Skrine G-3 (1922-1924) 1926 All Sinkiang All

caps are the chief article of manufacture. Really old specimens are exceedingly rare, and we were very fortunate in lighting upon six circular medallions, about ten inches in diameter, of green velvet embroidered in gold and silver with a Persian floral design. These, I was told on good authority, once adorned the State robes of the indigenous Princes of Kucha. Here again, though the design as a whole is Persian, there is a touch of China in certain parallel wavy lines, while the use of circular medallions in embroidery on robes is itself a Chinese device.

It was extraordinarily interesting to find, persisting in the south of the Tarim Basin right up to modern times, that same cultural mingling of Persia and China with the indigenous element which marked the sixth and seventh centuries of the Christian era, when the T'ang Emperors ruled the Middle Kingdom and the last of the Sassanids reigned in Zoroastrian Iran.[1] In nineteenth-century Khotan we have a rug of Turkish weave with a design in which the colours and patterns of China and Persia are closely intermixed. We find also an embroidery with a peculiarly Turkish stitch done on Chinese silk or Bokharan velvet and showing designs in which Chinese and Persian art are represented in almost equal proportions. There could be no more striking illustration of that peculiar feature of the Tarim Basin's history, the cultural mingling of East and West, to which I referred at the beginning of this chapter.

But carpet-weaving and embroidery were not the only arts in which bygone Khotan excelled. Among the most attractive products of its craftsmanship were brass and copper household utensils decorated with elaborate floral designs in pierced metal work. This is another lost art, for though teapots and water-jugs of graceful shape are still made, their only decoration is a rough chasing of lines following the curves of the pot. The old pierced metal work, four specimens of which we were fortunate enough to secure, is strongly reminiscent of the similar work in silver and copper still done at Isfahan. Here I could detect no Chinese influence, probably because the *chainak* (tea-pot) and *aftaba-lagan* (jug and basin

[1] Cf. the discoveries made by Sir Aurel Stein in the seventh-century cemetery at Astana, near Turfan, of fine figured silks both in Chinese and in pure Sassanian style ("Geographical Journal," June, 1925, p. 492); also the Sassanian embroideries on damask found in the Cave of the Thousand Buddhas near Tunhwang ("Ruins of Desert Cathay," Vol. II, p. 208).

/Chinese Moslems (Dungans)/

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Northerners are never without it.

2. Patterns of living

a. Dwellings

Houses of the Chinese Moslems are similar to those of the Han Chinese in style and construction. Externally their mosques resemble Chinese temples. There is always Arabic writing carved in wood above the entrance of the mosque to mark its identity. But in Sinkiang the style of mosque architecture is not Chinese, and the buildings as a rule have minarets.

Village life is very much like that of the Chinese. People live in mud huts with lattice woodwork, windows and simple furnishings. Well-to-do people in cities and towns, where they usually congregate in separate districts, live in Chinese style houses distinguished by the carvings on the windowframes, doorways and woodwork inside, which are of elaborate Arabic design quite different from Chinese wood carving. In both rich and poor homes the ancestral shrines and tablets are missing, and in their places are scrolls with Arabic writings or passages from the Koran. In the northern and western parts of this region the living quarters are simpler. There are colonies of flat-roofed mud houses built along the cliffs.

b. Food

Food habits are similar to those of the Han Chinese, though Moslems do not eat pork and consider it unclean. Meat is a luxury for the poor. Mutton is preferred, though beef is also used. In the western part of the region the very poor use horse meat, though it is forbidden by their religion. Vegetables are a part of their daily diet. In the northwest part of Sinkiang, fruits such as apricots, plums, mulberries, melons and grapes are available, as well as smaller quantities of pomegranates, apples and pears.

Mutton fat, butter and linseed oil are used for cooking. In eastern Sinkiang the style of cooking is influenced by the Persian, Chinese and Turkish styles. The Chinese Moslems abstain from wine, and are not much addicted to the smoking of opium. They do not like to eat with non-Moslems, especially the Han Chinese, because they consider pork eaters unclean. Strict followers of the religion even avoid eating utensils which have been used by others, and carry their own bread when they travel. No meat may be eaten unless the animal was killed according to prescribed religious ritual.

The style of dress for both sexes is generally the same as that of the Chinese except for the headdress. The Dungan men can be recognized by their white skullcaps, embroidered with a faint design in colored thread, whereas the usual cap of the Turk or Kazakh is colorful and more richly embroidered. Some Dungans dress in gray and wear white or blue caps. For ceremonial occasions or worship, the Imams, Ahungs and Mullahs, who sit

532 region. A new type of art was introduced and adopted by the
779 people, and it dominates to this day. The set patterns of Islamic
[799] decorative arts and articrafts were transmitted to the Eastern Turki from the Islamic centers of civilization by way of Persia. Sinkiang, however, has not achieved so much in these fields of arts and crafts as did other Moslem countries, such as Persia and Turkey.

531 As statues and mural paintings of religious character are
532 strictly forbidden by the Moslem religion, the artistic expres-
779 sion is to be found mainly in the field of ornamentation. The decorative art is employed both in religious and secular objects—the walls of mosques as well as those of private houses; books, both secular and religious, and objects of daily use—are all elaborately ornamented in similar patterns. We find the same patterns of ornamental designs in mosque walls, in the beautifully woven rugs, in silk, embroidery works, brocaded caps, books, wood carving, leather and metal works. The most common patterns are geometric and floral ones. The use of human and animal figures is prohibited by the Koran, but the tradition allows their use in secular objects. The prohibition of the Koran is strictly observed in the decoration of mosques, Korans and other religious objects, but the rule is often discarded in other cases.

The most common motif in Islamic decorative art is the arabesque. The arabesque is an ornament composed of gracefully curving scrolls, crossed or interlaced and bearing stylized motifs suggesting a leaf or a flower. Besides the arabesque we find in Islamic art the representation of plants and filated and floral scrolls. The geometrical ornament is widespread in its use also, either by itself or in combination with arabesques or floral scrolls. Circles, lozenges, crosses, triangles, wavy bands and lines, form the simplest motifs of this kind of ornamentation.

531 Of special interest is the use of calligraphy as ornamenta-
212 tion. Arabic writing, in both the Kufic and Naskhi styles, plays
779 a very important role in Islamic ornamentation. The highly decorative characters are often elaborately intertwined with scrolls and sometimes terminate in palmettes. This art of calligraphy was cultivated from the earliest times of Islam. The formal style, the Kufic, is characterized by the angular letters, while the second style, the Naskhi, is a cursive style with rounded letters. The work of calligraphy is often ably com-
[213] mented by that of the book binders. The leather used to cover books is looted or stamped with gold, with the designs as described above, the decoration being on both the inside and the outside of the cover.

000 Khotan is the most famous of the cities in Sinkiang in the

/Turkic Peoples of Sinkiang/

286 Khotan is the most famous of the cities in Sinkiang in the
531 production of the famous oriental rugs, in needlework and also
177 in metal works (Kashgar and Yarkand are also important centers of rug weaving). The design of many of the rugs is a most interesting mixture of Persian and Chinese styles. The whole treatment is unmistakeably Persian, though many small details are Chinese. The same blending of the Far with the Near East is found in the beautiful embroidery of Khotan. The stitch chiefly used in the embroidery is the Turkish chain stitch, which is not found in the embroidery in China, but the wave and cloud patterns, the butterflies and some of the flowers are definitely of Chinese design. Khotan is also famous for its craftsmanship in brass and copper household utensils decorated with elaborate floral designs in pierced metal work.

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286 294 531 [177] Kuch in the north has been famous for generations for the gold and silver embroidery on velvet. Women's indoor caps are the chief article of manufacture. The design as a whole is Persian, but the use of circular medallions in embroidery on robes is a Chinese device.

53 517 177 178 There has been a tremendous decline in all these works of art and articrafts in the present century, mainly because of the availability of factory-manufactured cheap objects of daily use, from both Russia and China proper. Thus, the carpets of Khotan and the surrounding country are slowly disappearing, and their quality has gone down. The expensive handmade items are replaced by the cheap materials provided by modern industry. The class of artists and artisans has declined, since it is impossible for them to compete with new imported products.

517 532 177 668 The artistic expressions inspired by the new Communist regime are totally different from the old indigenous ones. They center around paintings and statues glorifying the present-day leaders, and describing episodes from the life of the newly "liberated" working class. Nothing could be more foreign to the spirit and traditions of the Eastern Turkis.

E. Music and Dance

533 527 The taste for music and dance is highly developed in Sinkiang, and it constitutes the main means of entertainment for important social occasions. There are professional musicians (maghmatchi) organized in bands of three or four individuals, available for hire. At many public feasts, a band is hired for entertainment. The musicians chant as they play their instruments. The tunes are simple, composed primarily for accompaniment to the dance, or, more often, improvised. To the Western-trained ear, both tune and rhythm are monotonous.

534 [177] Most of the musical instruments used in these bands are of Persian origin. Grenard lists the following instruments:

Doutar—a long guitar with two strings.